

## 『茶 ― 利休と今をつなぐ』 千宗屋

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## 翻訳

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## 第一章 誤解される茶の湯

Sen So-oku, *Tea — Seeking the Missing Link to Rikyu*, 2010, Shinchosha: Tokyo  
 Chapter 1 Misunderstandings of *Chanoyu*

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*What is the purpose of chanoyu?*

The stereotypical image of *chanoyu* is often depicted as the conversation that might take place between a man and his prospective wife; “What do you do in your free time?” “I’m learning *chadô* a bit”, which isn’t actually heard anymore, although every Japanese can easily imagine the scenario. Usually a girl who refers to *chadô* would be recognized according to a marriage promoting syllogism as follows; she is learning *chadô* = she knows good manners = she is an authentic lady or will be a good housewife. It is, in my view, debatable as to whether those who are learning *chadô* make good spouses. My advice would be, “*Chanoyu* was originally a man’s, especially a swordsman’s hobby. Some of these men went bankrupt in the process of collecting too many expensive implements, and the others were killed because they aroused the ruler’s anger. The history of *chanoyu* is littered with their corpses. It is so dangerous in a sense, and full of intoxication because of its danger. So please think long and hard before deciding to marry a person who loves *chanoyu*.”

A common image of *chadô* is training for brides-to-be in the art of good manners, in conjunction with flower arrangement. Actually, many women may have learned *chadô* at school. And *chadô* is ranked high by the mass media in the category of pass times and lessons, reflecting the current boom of “style”. They say that *chadô* training provides you with a life time of charm and good manners. However, the image of *chanoyu* for brides-to-be or for good manners was developed only after the Meiji Period, especially after the Second World War, this constituting only a short period in the long history of *chanoyu*.

*Chanoyu* was at its lowest ebb during the Meiji Period, when every value of the previous Edo period was rejected, as *chanoyu* had been the ritual of the samurai and the basis for the manners and etiquette of Edo period merchants. It is significant that the Meiji government referred to tea masters as “amusement performers” when they had to label and document the existing occupations. This was quite regrettable for the heads of the three Sen houses at that time, and they submitted a report to the Kyoto prefecture, as I cite below.

Our ancestor Sen no Rikyû (千利休) or Sôeki (宗易) brought *chadô* to perfection. It was originally meant to be used to foster loyalty and piety, to practice austerities, and to know the range of the class not to expand too much. (.....)

Making a cup of tea is composed of a socializing procedure involving rectitude, benevolence and politeness. Every movement in the series of steps that go towards making tea should be performed in a strict order to make these many procedures as smooth and continuous as possible. (.....)

This report proved that the Sen houses had tried hard to change the image of the *chadô* of the Edo period, which was manifested by a change in direction towards “politeness” and “manners” in order to survive.

The Meiji period also found the Tea houses, including the three Sen houses (Omotesenke: 表千家, Urasenke: 裏千家, and Mushakôjisenke: 武者小路千家), in difficulty. They lost their daimyo family clients to whom they had served as Sadô (茶頭), or Chadô (tea masters who attended their lords in the performance of tea gather-

ings). Omotesenke and Mushakôjisenke overcame their difficulties through the sponsorship of the merchant princes of the Mitsui and Hirase houses respectively. Urasenke, on the other hand, while shifting focus to “politeness” and “manners”, did not depend on a small number of merchant princes or daimyo houses. They discovered new horizons in popularizing *chanoyu* among the masses, especially women.

It is generally accepted that the first centre to adopt *chadô* as a course that could be followed by the general population was at Atomigakuen (跡見学園). The founder of the school, Kakei Atomi (跡見花蹊), advocated the importance of the education of women, and opened the Atomi school, the former Atomigakuen, whose curriculum was composed of 9 subjects: Japanese, classical Chinese, mathematics, calligraphy, drawing, sewing, Japanese harp, flower arrangement, and *chadô*. Thereafter, *chadô* spread as school *chadô* to schools all over Japan. A good number of women acquired the teaching qualification in *chadô* after the Second World War, as they had lost their families in the war and had to fend for themselves. Many *chadô* clubs were also established in companies and schools. Coincident with the popularization of *chadô*, the Japanese style of life was being rapidly westernized, and the traditional habits and manners formed by living in Japanese houses and wearing kimono were disappearing quickly from everyday life. Habits and culture once learned at home were removed from their original context and had to be rediscovered through the study of *chadô*.

Their efforts to change the focus of *chanoyu* proved to be successful, and brought about the upheaval that has seen *chanoyu* develop into what it is today. Not only the three Sen houses, but almost all the tea houses went in the direction of “training manners through *chanoyu*” and “(women’s) mass markets”, which have contributed to the present state of *chanoyu*.

### Is *chanoyu* Zen?

It is true that *chanoyu* has a profound relation to Zen, although I am sometimes bewildered by the attitude, especially overseas, that identifies all the Japanese minimal arts and religious spirituality with “ZEN”. As the communication during *chanoyu* training includes compassion and sympathy towards each other, and as participants sometimes have to put themselves into their counterparts’ minds, mentors of *chanoyu* should have a strong sense of spirituality to go along with the training of the arts and skills of *chanoyu*. That is why Rikyû, his mentor Takeno Jo’o (武野紹鷗), and

all the other grand tea masters attended Zen training at Daitokuji temple, and sought the opportunity to contemplate their own minds. As I will explain later, *chanoyu* developed directly from the origin of tea ritual in Zen temples, and there is no question that Zen spirituality is one of the most important factors of *chanoyu*.

Much more profoundly and fundamentally related to Zen is the way of *dokuhuku* (独服), or serving tea to oneself. *Chanoyu* is usually referred to by the catch phrase “hospitality”, and “hospitality” in this common context means serving someone, or the third person, with graceful compassion and skills. Serving others is quite important; however, before talking about the relation to others, one should contemplate by oneself and serve oneself in order to properly understand the sympathy and compassion towards the others to be served. That is why I think of *dokuhuku* as the origin of *chanoyu*, since *dokuhuku* is performed in a contemplative state, as in Zen training.

*Dokuhuku* is the way to serve tea by making tea yourself. *Chashitsu*, or tea rooms, are sometimes referred to as *kakoi* or enclosures. *Dokuhuku* can create an enclosure in your daily life by giving you a moment out of the ordinary, leading towards contemplation and self confirmation, and getting you back to a neutral state. I find this to be the chief merit of *chanoyu* in my daily life, since I make it my everyday habit to serve tea to myself away from my students or guests.

I do not think that the *dokuhuku* tea serving style requires formal *temae* or a series of procedures followed to serve tea. What one needs in this style are *matcha* or powdered green tea, hot water, and minimum utensils like a tea cup and a *chasen* or tea whisk. That is why I recommend you to use a tea cup of special importance to you instead of an ordinary one. This will help you consciously retreat from your daily life. When you are making tea with a whisk in the cup with an action akin to drawing a circle, you can experience a kind of contemplative state of mind similar to looking at an *Ensô* (円相) drawing of Zen Buddhism, which is a circle drawn by Zen monks using one continuous brushstroke and which symbolizes Buddhist enlightenment, the Buddha, and the Universe. This will ensure that you are having a precious moment. There was a Buddhism priest named Tachibana Daiki Roshi (立花大亀老師) (1899-2005), who was the 511<sup>th</sup> head priest of the Daitokuji Zen Buddhism temple and the former president of Hanazono University. He spoke to a tea master who came to attend a lesson of seated meditation and said, “You tea masters do not need

to attend lessons on seated meditation”, which signifies that tea masters should primarily approach *chanoyu* like the practice of seated meditation.

However, when I asked the students of *chanoyu* during training if they made matcha tea for themselves in their daily life, I found only a few of them made it a habit of theirs. On the contrary, even those who were attending *chadô* practice had matcha tea only once or twice a month during their training. In other words, their practice is the only time during the week that they have *matcha* tea. It is a pity for me as a mentor, and if some of my students told me, “I’m making tea for myself everyday”, I would be relieved to say that they really liked matcha tea and *chanoyu*. I should say that everybody can enjoy *dokuhuku* if they wish without a thorough mastery of *temae*, and it can be the first and maybe the biggest step towards *chanoyu*. *Dokuhuku* is also indispensable as an occasion for those who seek *chanoyu* to ponder over their own way of tea. This means that you should practice the principle by yourself at first. I suggest you serve yourself to begin with, and then extend it to your family and your friends and then others. I hope you expand your circle of communication through *chanoyu*, moving from yourself at first, and then outwards to others.

At the same time, we should recognize the wide range of influences from various fields in the formation of *chanoyu* among Japanese, which dates back to the Nara period (710-794). The world-view of the Hossô (法相宗) and Kegon (華嚴宗) sects of Buddhism and the idea of the affirmation of reality in Mikkyô (密教) Buddhism have been incorporated into *chanoyu*. And many purifying procedures of the place and utensils during *temae* procedures of *chanoyu* reflect the idea of *harai* and purification of Shintoism. Even its relation to Christianity is advocated by some scholars. They point out the resemblance of *koicha* (thick tea), which is served in a tea cup and shared by a number of guests, with the wine, which is shared at the Eucharist in the Christian church. And the influence of Christianity on *chanoyu* is also highlighted by the fact that all the guests in a *chanoyu* gathering are treated completely equally, showing the democratic features of *chanoyu*, which was politically quite perilous in days gone by.

“Did you say the relationship between *chanoyu* and Christianity?” I hear you say, but this is not a mere theory. Sakai city in the Momoyama period of the late 16<sup>th</sup> century prospered as a prominent trade centre, a place where many European missionaries and merchants gathered. Rikyû

was one of the merchants in Sakai, and was also one of the leading cultural figures, who came into daily contact with the latest information and culture from overseas. As there were Nanbanji temples, the Japanese name for the churches built in Japan, in Sakai, they must have had the opportunity to see at first hand the rituals of Christianity. In the Vatican, they still preserve the letters of the missionaries which describe their experiences as guests at tea ceremonies. Thus the influences on *chanoyu* from Christianity cannot be ignored. In any case, *chanoyu* has developed into the present style, incorporating various ideas and rituals from numerous religions such as Zen Buddhism and others.

Is *chanoyu* a religion, an artistic accomplishment, or a series of ethics? Led by Okakura Tenshin (岡倉天心), a considerable number of pioneers, like Tetsuzo Tanigawa (谷川徹三) and Ichizo Nishibori (西堀一三), have looked into the question of “What is *chanoyu*?” I personally find it most accurate to explain *chanoyu* as one of the modern arts. That is, *chanoyu* is an integration of arts that cannot be expressed by painting or sculpture, and is a kind of installation or performing art, which is comprised of movements or motions, as well as of objects

*Chadôgu*, or *chanoyu* implements, are not only implements for *chaseki*, or tea gatherings, but also artistic works that should be appreciated in their own right. Some of them are selected from implements that have already been highly valued, and some of the others are made specifically for the tea ceremony. In *chanoyu*, we sometimes use implements produced for other uses. We call these objects “Mitate” (見立), or found objects. They can still be looked upon as artistic. *Chanoyu* is performed with the coordination of these implements in a *chashitsu*, or tea room, expressing the concept of the host by *temae*, which is an exquisite physical expression. That is why *chanoyu* can be called an installation or a performing art. The technique of displaying readymade objects in another context in *chanoyu* would be a concatenation of “Readymades”, which is one of the significant art forms of the 20<sup>th</sup> century. “Readymades” were art objects presented by Marcel Duchamp in 1917, which were readymade objects per se, or some transmutation of those objects. *Chanoyu* may sound classical, but what Rikyû aimed at was the same as, or even more radical and avant-garde “perilous ideas” than those of Duchamp. The reason why Toyotomi Hideyoshi ordered Rikyû’s seppuku (the warrior’s way of honorable suicide) was most likely to have been Hideyoshi’s rage and fear of Rikyû’s insolence and of his convinced conspiracy.

Figurative explanations like those above help the audience to understand when I give lectures on *chanoyu* abroad, but they are still auxiliary. *Chanoyu* has been influenced by religions, artistic accomplishments, ethics and the other fields, but it cannot be identified directly with any one of them. *Chanoyu* is a genre in its own right with its own methodology, which has its own length of time and breadth of space. When we try to understand *chanoyu* in comparison with other genres, we can but grasp only a part of it, which conceals the essential features of *chanoyu* as a whole. Let me put it this way in this book: “*Chanoyu* is *chanoyu*” but not “*Chanoyu* is - -”.

### The pleasure of inviting guests

*Chanoyu* is not a measure of training that promises some accomplishment in any sense, although you can achieve various skills and sophistication as the result. Rather, the profound pleasure *chanoyu* provides has been enslaving thousands of people for hundreds of years.

Let me provide the answer first, that is, the ultimate purpose of *chanoyu* is to realize *jikishin no majiwari* (直心の交わり), or heart-to-heart companionship through its methodology. The best measure for this purpose is *chaji* (茶事), or a formal *chanoyu* gathering. Holding *chaji*, the host gives satisfaction to the guests with a thoughtful plan, and then enjoys the pleasure of inviting guests in return. Understanding the hospitality of the host, the guests can react appropriately to the plan with their years of training and sophistication. The profound and human communication between the host and the guests at that moment provides both of them the utmost enjoyment and pleasure. I will explain about what is *chaji* and *chakai* in Chapter 8, “*Chaji* is communication”.

Of course, we can enjoy *chanoyu* in daily life without being overly philosophical, as I have been here. You can enjoy *dokuhuku* without ceremony, which I mentioned in the previous section as a way of serving tea to yourself. It can be a small air pocket in your continuous daily life. I make five or six cups of tea for myself every day without proper *temae*. I simply pour hot water into a tea cup from an electric pot in the kitchen and quickly stir it with powdered tea. I can have it without too much trouble, as if I was preparing and drinking a cup of instant coffee; and besides, I can switch my mind of before my work or after the daily chores, when I reach out for books and music with the addition of this cup of tea. I called a tea room *kakoi* (囲い) or an “enclosure”, which encloses not

only the place but our mind, where we are temporarily shut off from the floods of information we are constantly bombarded with on a daily basis, and where we may be more able to confront our everyday problems and stresses. We shouldn’t neglect this rather unrecognized use of *chanoyu* as an “air pocket”, as a refuge from everyday life.

### *Sukisha*, *chanoyu* aesthetes, and *chajin*, *chanoyu* professional

I stated that, “Some of these men went bankrupt in the process of collecting too many expensive implements.” at the beginning of this chapter. This can also be observed after the Meiji Restoration in 1868. There was the rise of *sahôcha*, or *chadô* for etiquette at schools set up mainly for women on the one hand, and then there was the *chanoyu* boom among the entrepreneurial classes, which emerged to carry forward modern industry and commerce, and then the politicians, who were the principals of the Meiji government, on the other. Japanese people were in a festive mood, eager to embrace western civilization after the Restoration. They tended to ignore their traditional culture at first, but interest began to increase after the cease-fire of the Seinan war in 1877. The great figures of the age in both political and economical fields became the collectors of *meibutsu*, or *chanoyu* masterpieces, which were on the market after being released from the warehouses of the old daimyo families: to begin with, Zenjirô Yasuda (安田善次郎) of the Yasuda financial combines and Kamenosuke Hirase (平瀬亀之輔) (Rokô : 露香), who had been famous as the head of the financial exchange business in Osaka since before the Restoration; Kaoru Inoue (井上馨) (Segai : 世外), who was one of the principals of the Meiji government; Takashi Masuda (益田孝) (Don’o : 鈍翁) of Mitsui Bussan (Mitsui & Co); Tomitaro Hara (原富太郎) (Sankei : 三溪) of the Tomioka filature and the Yokohama Bank; and Yasuzaemon Matsunaga (松永安左衛門) (Jian : 耳庵), who was called the “Devil of electric power”.

They had broken with the old school of the Tokugawa dynasty and brought in a new era and so, at the beginning, were not so interested in the implements of *chanoyu* and related antiques. However, they had a lot of contact with their counterparts overseas through their business and realized the need to exhibit their cultural identity. Even today, many people share the same sentiments, when they study abroad or work overseas. Masuda Don’o was the leading figure in the circle of modern *sukisha*, or *chanoyu* aesthetes, and he was the founder of Mitsui Bussan, the first

general trading company in the world. He was said to have begun his collection of antiques when he started buying *makie* (蒔絵) or gold lacquer ware at the international exhibition in Vienna. Here, he was intoxicated by the gold lacquer ware outside of his business interests. Those who became daimyos in the Momoyama period by supplanting their lords found the value equal to a nation in *chanoyu* implements, while those who became the leading politic and economic figures as the winners of the Meiji Restoration were unanimously enthusiastic about *chanoyu*. I found something wonderfully in common between them.

At any rate, 「数寄」(*suki*) is a phonetic equivalent of 「好き」(*suki* = like), and the former literally means “collecting (寄せる) numbers (数を)”. Thus, *suki* essentially incorporates the notion of collection as its karma. *Sukisha*’s *chanoyu* has been called *dôgucha* because they had a fixation or rather an obsession with *chadôgu*, or *chanoyu* implements, and *temae* was secondary for them. *Dôgucha* did not necessarily mean mockery. While professional tea masters who had inherited the way of tea had not yet recovered their authority from the Meiji period to the Taisho period, *sukisha* opened up new horizons for *chanoyu* with their strong finances and free creativity, which became one of the foundations of *chanoyu* today.

Each *chanoyu* mentioned above was born out of the necessities of that age; women’s *chanoyu* for mastery of etiquette, tea masters’ *chanoyu* for training women as a new business, and *sukisha*’s *chanoyu* for the collecting of *chanoyu* implements. However, all of them seem limited from the view point of the original *chanoyu*. I have frequently been asked which name is proper when referring to those who are involved in *chanoyu*, and my answer is that it should be “*chajin*”, which literally means a man of *chanoyu*, and which incorporates all of the activities above. They should be and I should be *chajin* (茶人), as my introspection suggests.

*Chajin* makes two sides with “*chadôka*”, to which I have a considerable aversion. Will you compare *chajin* with *chadôka* and *bujin* (warriors) with *budôka* respectively? Today, there are *chajin* but not *bujin* in the 21<sup>st</sup> century, and they are called *budôka* instead. What difference do they make? *Chajin* refers to those who are the professional practitioners of *chanoyu*. And of course, *budôka* also refers to the practitioners who practice and train or teach *budô*, but they essentially aim at the improvement of their ability of their whole humanity by gaining the skills and the ideals of the art in question. There are no *bujin* in the world anymore,

those whose profession was to injure and kill through *bujutu* before the Meiji period. Takuan’oshô (沢庵和尚), a Buddhist priest, said “Warriors should not compete, and should not concern strength....” As his words show, the discipline of *budô* renders the idea that the suppression of the use of force to the verge of limitation leads to the strongest regardless of the participants’ strength and victory or defeat. Many *bujin*, however, might not have mastered the contradictory discipline. Thus, *bujin* refers to those who realistically live by the sword.

As for *chadô* and *kadô* (flower arrangement), those who are the practitioners of the living phenomena can be called *chajin* and *kajin*. I wish I could be a *chajin* and live as a professional, practicing my beloved *chanoyu*, from the bottom of my heart.

### Productions of *chajin*

Competence in an activity is usually evaluated by what a performer produces; games, records and play in sports, presentations on the stage in performing arts such as the theater and dance, and the achievements of the created works of the artists and craftsmen. Then what about *chajin*?

One of the serious problems in *chanoyu* today is that there are many teachers of *chanoyu* but few *chajin* who can be evaluated.

There are many *noh* and *kabuki* actors, for instance. They are not only performers but teachers who are training professional as well as amateur disciples. But they are principally evaluated by what they produce on the stage, and their social status is that of *noh* actor but not *noh* teacher, regardless of the numbers of disciples they may have.

However, professional *chajin*, whose principal productions should be *chaji*, frequently take things easy as teachers of *chanoyu*. Even those who are called tea masters sometimes do not perform *chaji*. I believe that the principal production of *chajin* should be *chaji*, and that they should be evaluated through *chaji*.

When invited to a *chaji*, guests may feel that the host is distinguished by his behavior, the coordination of the implements, the skillfulness of the performance, and the well-thought-out purport of the tea gathering. These are the true products of *chajin*. You do not need to coordinate expensive masterpieces. The place is serenely purified; every implement is vividly coordinated and displayed to complement each other; the tempo of the performance by the host and guests is modulated in harmony with momentary pauses



that are taken; everything is carried out in a perfectly natural atmosphere with highlights in between. Those who can compose *chaji* or formal *chanoyu* gatherings as depicted above should be evaluated as skilful *chajin*. Splendid *chanoyu* gatherings were referred to as “boiling *chanoyu* gatherings” in the time of Rikyû. *Chajin* have practiced *chanoyu* in real earnest and diligently applied themselves to *chanoyu* gatherings by inviting guests as hosts or being invited as guests.

Other professionals can easily achieve their accomplishments or be recognized as competent through images or countable records, and they can perform in front of a large audience. However, the production of *chajin* cannot be observed except by the accompanying guests in any gathering, which may incline *chanoyu* professionals to be good teachers rather than real producers of formal *chanoyu* gatherings. I am struggling to find a way to urge present-day *chajin* to produce “boiling *chanoyu* gatherings”.

Among them, there are distinguished figures who can be evaluated as true *chajin*: Kobori Sôkei (小堀宗慶) (1923 ~), the former hereditary grand tea master of Enshuryu (遠州流) school; the late Hisada Sôya (久田宗也) (1925 - October 2010), the vice-grand tea master of the Omotesenke; and the grand tea master Horiuchi Sôshin (堀内宗心) (1919 ~). No other *chajin* can match the grand tea master Kobori Sôkei in the arrangement of flowers, drawings and paintings, and the skilful modulation of *temae*. He is also well-versed in *chanoyu* implements, and famed as a *sukisha* (aesthete). His elegant *chanoyu* are in sharp contrast to those of the late Hisada Sôya, whose modesty we miss so much, and that of the grand tea master Horiuchi Sôshin whose performances are still highly intellectual, even at the age of 90. None of them use especially expensive implements or works of art, but they are evaluated by their calm and natural character, their academic postures and original theory, and the perfect synthesis of their performances.

The society of *chanoyu* used to be rigorously sectional, and the media covered schools based on their themes. However, a lot of women's magazines have recently begun to spotlight individual *chajin*, such as the grand tea masters Kobori Sôkei and Horiuchi Sôshin. They find the ideals of *chanoyu* in individual *chajin*, putting the separate schools aside, which may be a reflection of the present sound state of *chanoyu*.

*Chanoyu* ultimately belongs to individuals. Organizations like the *iemoto* system basically represent the means for *chanoyu* to survive and serve many people for their en-

joyment. As tactics or measures exist with reason, belonging to an organization can mean acquiring your nationality in the world of *chanoyu*. As Japanese readers of this book may be enjoying the merits of, and suffering from the demerits of being Japanese, and even though you rarely have any say about the government, you need your passport when you go overseas, and you are guaranteed the freedom to go abroad through the certification of your nationality. Some say, “I do not belong to any school, and enjoy *chanoyu* freely.” This attitude may sound liberal at first, but these people are just toeing the line in the doorway to the world of *chanoyu*, and will end up not understanding or experiencing any width and depth of this world.

When I recollect my own view of *chanoyu* and *temae* practice, I owe an enormous debt to Hutetsusai (不徹斎), my father and mentor. I also have affection and respect for the school of Mushakôjisenke, to which I belong. At the same time, I have been affected by the supreme sense and aesthetics of the grand tea master Kobori Sôkei, and by the mentality and posture of the grand tea master Hisada Sôya and Horiuchi Sôshin. As I think about these ideal individuals, who were not necessarily all *chajin*, I will endeavour to create my own *chanoyu*.

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